



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

OCTOBER, 1989

SPRING SUITS THE SOPHISTICATED LADY

A new softness and sophistication pervades the suit market. The best styles recall top models Suzy Parker and Jean Patchett (she of the famous beauty mark), when they captured the elegance of an era between the pages of *Vogue* and *Bazaar* dressed in the height of '50s chic.

Today's designers are offering a new slant on this elegant look for day or evening, with

curvy close to the body jackets, many of which are embellished with classic dressmaker details—covered or

jeweled buttons, pique or lace collars and cuffs, or contrast piping.

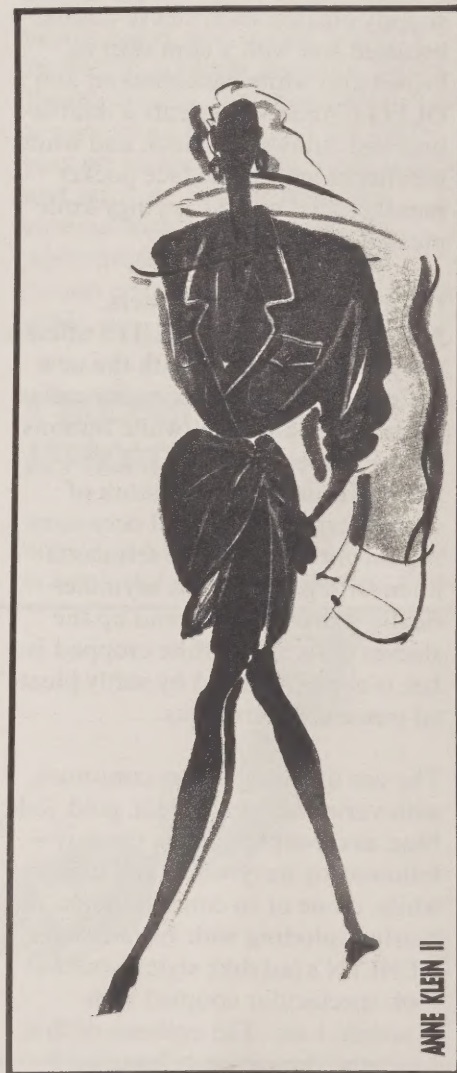
CHRISTIAN DIOR SUITS return to

LOOSER, LONGER LOOKS FOR LIFESTYLE DRESSING

Bridge designers opening their lines this month showed many options for Spring. The silhouette is looser, longer, and generally more comfortable. But that doesn't mean you still can't find short and body-conscious, it just doesn't look as "new." Jackets are boxier, blouses oversized, and sarongs drop to mid-calf. Walking shorts are still around, as well as floral and ethnic prints with a new "peasant" feeling. Easy silks and lightweight suedes look best, while sheer continues to come on strong, especially in skirts and scarves. As for trends, brights were basically non-existent, unless offered tonally and usually muddled; the short trench pops up in most of the collections, looking good over walking shorts, as does the long sarong (offering movement plus sophistication); and vests, generally a splash of ethnicity in otherwise solid groupings.

"Lifestyle dressing" is the philosophy behind this collection, focusing on "every aspect of a woman's life" notes Louis Dell'Olio. Presenting an abundance of bodies in only one group, the ANNE KLEIN II collection leaves many options open to the wearer. For example, in bottoms one may choose the classic trousers or full trousers, the "new" pants or sarong pants, a paperbag pants or slim pants, the paperbag shorts or walking shorts — and that's not even mentioning skirts. Jackets are equally plentiful, while details such as lace, drawstrings, keyholes, and flap pockets change the look. Vests crop up; and the integration of suede and georgette creates a new femininity. His most sophisticated group comes in pink mist and navy with ivory accents, a refreshing alternative to nautical.

At TAHARI, the "Foreign Legion" look reigns, with double-breasted



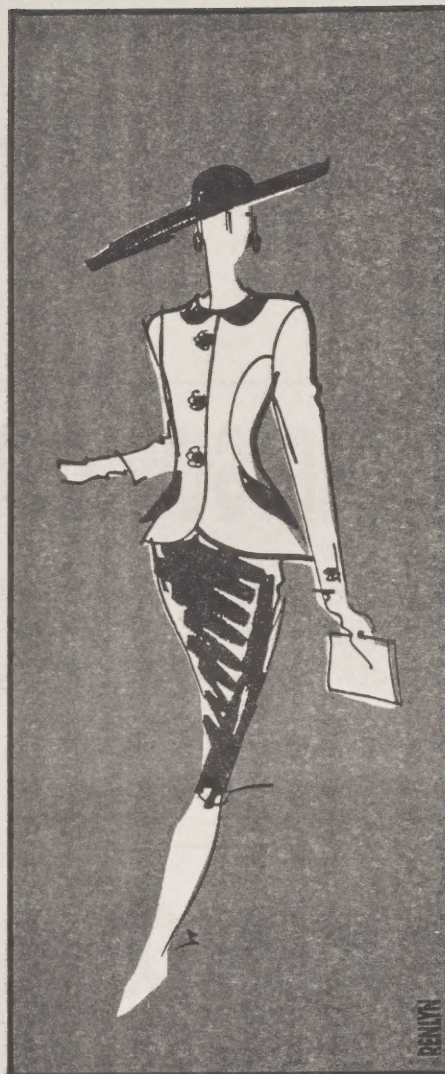
SUITS CONT'D.

their '50s dressmaker roots for inspiration. Outstanding examples include a 2-piece dinner suit of cotton ottoman in a striking black and white combination, which features an extended notched collar, cuffs and jet buttons on the jacket, and matching bustier, shown with a slim 27" skirt. An off-white crepe suit is the epitome of elegance with its gold and rhinestone buttoned shaped cardigan, and softly pleated 32" culottes. The '50s resurfaces again in AUGUSTUS' navy worsted wool crepe suit with its high notched collar, hipbone length shaped jacket, and slim skirt. A row of six tiny gold buttons parade smartly down the front.

The career woman hasn't been forgotten this season. Her suits remain completely business-like, yet still retain a softness and femininity. Novelty checks and plaids in fibranne, viscose, cool wool, silk or sharkskin blends, offer a multitude of options. JONES N.Y. features a snappy pleated short sleeve double-breasted suit with a slim skirt in brown and white basketweave; and OLEG CASSINI presents a double-breasted cutaway in black and white pinchecks with white lace pocket handkerchief and 32" swingy knife pleated skirt.

For devoted pants customers, NOVIELLO BLOOM SUITS offers a navy linen blend suit with the new cuffed city shorts, white sailor collar, pocket trim, and gold/white buttons for a European feeling. C'EST SIMONE presents a plethora of sophisticated suits for all occasions. A pantsuit in white and terracotta linen with gold buttons asymmetrically down the front and up the sleeves of its short white cropped jacket, is complemented by softly pleated trousers in terracotta.

The use of strong colors continues, with variations on fuchsia, gold, jade, blue, and purple leading the way -- followed by navy/white and black/white, alone or in combinations. Fairly exploding with vibrant color, RENLYN's ladylike styles would look spectacular coupled with dramatic hats. The epitome of this look...the shaped body hugging 3-



BRIDGE CONT'D.

legion, military, and spencer jackets. Navy, ivory, and sand are the colors on worsted wool gabardine and silk crepe de Chine. Metal buttons, epaulets, tassels, and a woven metallic trim add to the allure, with two prints accentuating the silk separates: a Moroccan Medallion and a Scroll print. Skirts are sarong-like, slim or full, and double-button shorts or pants complete the options. Blouses are solid with contrasting trim, sheer insets or printed. The result becomes exotic, yet tailored, with the addition of one of their silk scarves—beaded and fringed, printed or solid, and offered in many sizes in chiffon or crepe de Chine.

"Covering the basics" with a "menswear influence" is how BLASSPORT approaches Spring. The navy and ivory group has khaki accents, and

button jacket in turquoise viscose, offset by curved flap pockets, trompe l'oeil Peter Pan collar effect, and slim skirt in jet black. Renlyn also does a deceptively simple red fly front fingertip length jacket and skirt, accented with one perfect gold rope button at the jewel neckline. In a season of beautiful buttons, this is one of the best! Outstanding at b. NEWMAN's (a new division of BERT NEWMAN) is the day into evening suit of bright lilac viscose with one white lapel and button as its only accents. The 27" skirt features a draped sarong front. Interesting color combinations turn up in a print at PEGGY PHILLIPS. A red/blue/mustard floral on a black ground crepe de Chine short fitted jacket is extremely elegant played against a slim black skirt. The print is picked up again in a chiffon scarf at the jewel neckline.

A final note on color—don't overlook the inherent drama of pure white for evening. HERBERT GALLANT opts for stark simplicity in a white satin pantsuit with rhinestone buttons as the only ornamentation on the blazer jacket. At ALBERT NIPON, the perfect short fitted late day suit is in white fibranne with matching satin revers and pom pom buttons.

men's shirtings for a warm casual feel. Linen plaids, cotton twill, viscose crepe, and gabardine make up easy blazers, pleated pants, skirts and shorts. Sporty tennis, golf, and sailboat prints lend familiarity. Two interesting pieces are the short trenchcoat (above the knee), and the cropped zip-front jacket with leather tassel on the zipper. Found on many of the skirts and pants is the trenchcoat belt tied in a knot and hanging loosely for that casual air.

In the LIZ CLAIBORNE collection, the outstanding group, because of its use of color, is the "Spicy Mix." Natural flax, navy, curry, jade, cinabar, and mango interplay as solids and tropical prints on linen and silk. Relaxed jackets, easy trousers, slim skirts, short or long sarongs, camp-shirts, and blouses make up the majority of separates, and all of the colors look great together using jade as an accent.

Still all American, PERRY ELLIS AMERICA uses a map of the United States as the motif on T-shirts this season. Coral, apple, and citron pop-out in cotton madras, twill, and washed silk. Shades of the '60s enter this group with a multi-colored patchwork, and small floral print on purple ground. Black and white denim are mixed in with these shorts, vests, and sundresses for a '60s folkloric appeal.

With more and more women working out of the home, or having jobs that don't require the "suit and heels" of days gone by, designers are responding. What designers are realizing is that it's no longer advantageous to simply target the "working woman." She doesn't exist as she once did. As Louis Dell'Olio so aptly puts it, "All women work in one way or another."



MAXIMAL ART designers, John Wind and Hilary Jay, categorize their two group collections as "Romantic Surrealism." The first relates to nature, consisting of twigs, pebbles and arrowhead motifs, while the second takes a nostalgic approach, incorporating old stamps, love letters, pictures of George Washington, quill pens, pocket watches, and an open treasure chest pin titled "Pandora's Box." Made to look as though they were just uncovered by the sand, these pieces are plated first with sterling, and then 18K gold, which is later "relieved" to let the sterling show through, achieving a sort of "relic" appeal. GUSTAVO ROLDEN uses gold and silver buttons from the '20s and '30s to create bunchy bracelets, earrings, and necklaces. For Holiday, "mobile" earrings dangle little gold bells, and charms representing one of the "Twelve Days of Christmas." Other materials he likes to work with include Czechoslovakian red and blue glass, clear Austrian crystal, and Japanese glass beads. Employing a combination of fabric, metal, and stones, SANDY ROKOFF achieves romantic pieces. Pearls, cameos, Austrian crystal, and semiprecious stones join the interplay on various jewelry, small boxes, and mirrors. Bronze boxes are covered with brocade and velvet, while brightly colored ottoman button earrings are rimmed in matte gold.

ALL THAT GLITTERS IS NOT GOLD !

Today's accessories make a statement. Gone are the days when a pair of diamond studs and a gold link necklace completed an outfit. While RTW remains sleek, spare, and usually monochromatic, accessories come alive and jewelry actually "makes" the outfit.

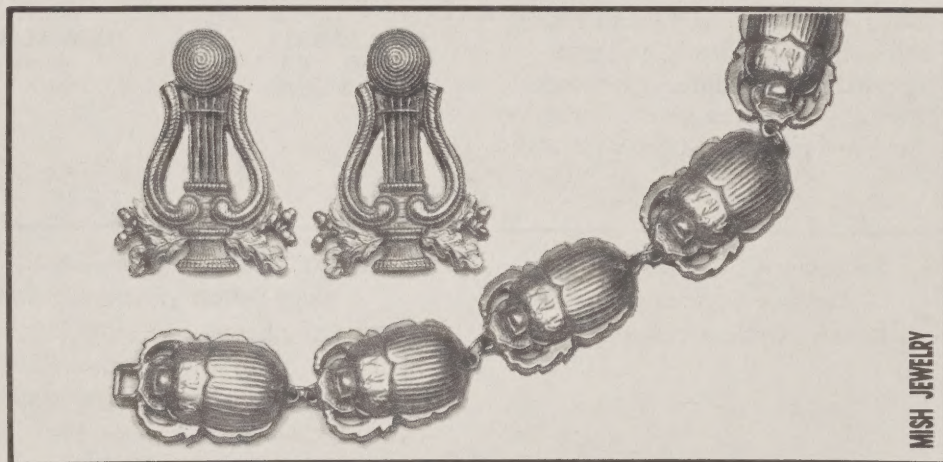
BORROWING FROM THE ROMANTIC PAST

Designer SUSAN C. BICKFORD, from Maine, evokes a medieval theme for her collection. An industrial designer by trade, she uses semiprecious stones such as raw cut tourmaline, garnet, amethyst and citrine, set in sterling silver, iodized or 24K plate. Hoping to "bridge the gap between the gallery and fashion market," Ms. Bickford's pieces stand alone, yet are practical enough for everyday use. A particularly interest-

ing piece, originally made for a friend, is the "Mother's Necklace," a long chain with detachable links that hold charms (one which houses a rattle), all in sterling. Mish Tworowski, inspired by architectural detailing and the arts of the 18th and 19th centuries, designs MISH JEWELRY. His delicately ornate pieces are generally 18K gold, sterling silver, and sterling with 24K plating. Antique cut blue glass is incorporated into a beautiful bracelet and earrings; while other motifs include scarabs, florals, tassels, shells and fleur-de-lis patterns.

A MODERN GEOMETRIC APPROACH

KASO, the Japanese word for plastic, is a colorful bulbous collection from



South Carolina. Designer Harriette Bauknight explains the process: colored mirrors are glued together in an acrylic laminate creating a layered effect from the side, but a solid color as you look straight on. This is all hand done. "Everything we do comes in 19 colors," remarks Harriette, "including necklaces, earrings, bracelets, and belts." Motifs range from geometric to organic using turtles, dragonflies, sharks and pigs. MERYL WAITZ for the Loom Company uses sterling silver, iodized or 24K gold vermeil to create wiry geometrics inspired by the Aegean Islands. "Wave," "Swirl" and "Moon & Sun" earrings look primitive yet modern. An amulet group incorporates handformed glass creating the same mood. Designer Lee Kagan and sculptor Mordechai Lerer are the creators of LEE WOLFE, a very modern collection of flat curvilinear shapes. Cast in pewter from handmade molds, and plated in 18K gold or sterling silver, pieces are then hand polished to a matte finish. Groups of dots, ellipses and other circular planes range in size, allowing the wearer to individualize the look of a grouping of pins. Black rubber and plastic are the main materials in KAREN HALL's collections. Inspiration varies from medieval to whimsical with primarily geometric shapes, stars, squiggly lines, and an occasional animal print on plastic.

ETHNIC AND ENVIRONMENTAL

SANDRA CROSBY sets an ethnic tone with her jewelry made from bone, wood, horn, gold seed beads, African trading beads, and interspersed with semiprecious stones. Literally designing jewelry for more than one purpose, SUSAN CUM-

MINGS donates a percentage of sales to various environmental and charitable organizations. Charm bracelets, pins, earrings, belts, and necklaces sport a menagerie of miniature sculptures. The North American Endangered Species group includes a grizzly bear, mountain lion, wolf, buffalo, and bald eagle;

while a pin from the American Indian collection dangles a paw print, feather, Indian headdress, turquoise nugget and Indian trading beads. Other groups are titled African, Southwest, Marine, Shell and Tropical, and all are available in 24K gold.

INTERNATIONAL DATELINE

OCT. 14-18
BRIDAL MARKET

CHICAGO

OCT. 15-18
CHICAGO SPRING/SUMMER MARKET
(Men's & Boys')

CHICAGO

OCT. 15-18
IDEOCOMO
(Fabrics)

CERNOBBIO, ITALY

OCT. 16-18
NEW YORK FABRIC SHOW

NEW YORK

OCT. 17-25
SPRING DESIGNER COLLECTIONS
(Women's)

PARIS

OCT. 19-24
DALLAS SPRING MARKET
(Women's)

DALLAS

OCT. 19-22
PREMIERE CLASSE
(Accessories)

PARIS

OCT. 20-23
MIPEL
(Leathergoods)

MILAN

OCT. 21-24
PARIS SUR MODE
(Spring RTW & Accessories)

PARIS

OCT. 21-24
COLLECTIONS PRIVES
(Designer RTW)

PARIS

OCT. 22-25
NAMSB
(Men's & Boys')

NEW YORK

OCT. 22-25
INT'L KIDS SHOW
(Childrens')

NEW YORK

OCT. 22-25
NAT'L FASHION JEWELRY
ACCESSORIE - APPAREL SHOWPLACE

NEW YORK

OCT. 22-24
IGEDO
(Int'l Fashion Fair)

DUSSELDORF

OCT. 23-Nov. 3
SPRING DESIGNER COLLECTIONS

NEW YORK

OCT. 27-31
MIAMI SPRING MARKET
(Women's)

MIAMI

OCT. 27-30
LOS ANGELES SPRING MARKET
(Women's)

LOS ANGELES

OCT. 28-30
CREATIVE TEXTILE FAIR
(European Fabrics)

LOS ANGELES

OCT. 28-NOV. 1
CHICAGO SPRING MARKET
(Women's & Childrens')

CHICAGO

OCT. 31-NOV. 2
TRIMMINGS ACCESSORIES &
FABRICS EXPO

NEW YORK

OCT. 31-NOV.2
INTERSTOFF
(Fabrics)

FRANKFURT

NOV. 5-7
SPECIAL SIZE SHOW
(Plus, Petites, Maternity)

NEW YORK

Publisher: Ruth Finley,
Fashion Calendar/International
Editor: Deborah Brumfield

Associate Editor: Maria Carzis
Copy Editor: Elizabeth Garcia
Contributors: Bridget Biggane, NY
Debby de Montfort, NY
Lee Slaughter, NY/PARIS
Graphic Consultant: Diego Semprun

VOL XVIII, NO. 1, COPYRIGHT 1989,
FASHION INTERNATIONAL

1 year Subscription \$100/\$110 (outside USA) / 153 East 87th Street, New York, NY 10128 • (212) 289-0420